

NOVELLO'S ORIGINAL OCTAVO EDITION.

ODE TO MUSIC

THE POEM WRITTEN BY

ARTHUR C. BENSON

THE MUSIC COMPOSED BY

C. HUBERT H. PARRY.

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ODE TO MUSIC.

1.

Soul of the world !
Spirit of slumbrous things, whate'er thou art,
Who dreamest smiling, with bright pinions furled !
Deep, deep, beyond the noise of street and mart,
In forest spaces, or in pastures wide,
Where the hot noonday weaves a breathless spell,
Along the unfrequented river-side,
Amid the cool smell of the weedy stream,
Of sight and scent thou dreamest well,—
But music is thine earliest and thy latest Dream !

2.

O far-off Time !
Ere sound was tamed by gracious mastery,
Faint fugue of wakening birds at matin prime,
Or mid-day booming of the laden bee,
Bass of the plunging stream, or, softly stirr'd,
The crawling sea's monotonous undertone,
Or windy lowing of the forest herd,
Thin pipe of dancing flies at shut of day,
Winds in wild places making moan,—
These were the songs of earth, in artless disarray.

3.

O march of years !
The simple days are dead, the rich tides roll,
And we the inheritors of toil and tears
Utter the ampler message of the soul.
How clear the subtle proem ! Murmuring sweet
The soft wood whispers ; on the silence leap
The shivering strings, with motion fairy-fleet,
Soul-shattering trumpets, lending fire and glow,
The mighty organ wakes from sleep,
And rolls his thund'rous diapasons, loud and low.

4.

Behold us met !
In no light fancy, no inglorious mirth,
But strong to labour, striving well to set
The crown of song upon the brow of earth.
Music, be this thy temple hourly blest,
Of sweet and serious law the abiding-place ;
Bid us be patient ! Bid us love the best !
Climb, softly climb, to summits still untrod,
Spirit of sweetness, spirit of grace,
Voice of the soul, soft echo of the mind of God !

ARTHUR CHRISTOPHER BENSON.

ODE TO MUSIC.

Arthur C. Benson.

C. Hubert H. Parry.

Andante moderato.

The musical score is written for piano and voice. It consists of five systems of staves. The first system shows the piano introduction with a piano (*p*) dynamic. The second system includes a vocal entry with a crescendo (*cresc.*) marking. The third system features a piano accompaniment with a forte (*f*) dynamic. The fourth system continues the piano accompaniment. The fifth system shows the vocal part with a crescendo (*cresc.*) marking. The score is in 4/4 time, key of B-flat major, and the tempo is *Andante moderato.*

First system of piano introduction. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The music features rapid sixteenth-note passages and chords.

Second system of piano introduction. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The music continues with rapid sixteenth-note passages and chords. A *sf* (sforzando) marking is present in the bass staff.

Third system of piano introduction. Treble and bass staves. Treble staff begins with a *dim.* (diminuendo) marking. The music continues with rapid sixteenth-note passages and chords. A *p* (piano) marking is present in the bass staff.

Vocal and piano section. Four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts enter with the lyrics "Soul of the world!" and a *mf* (mezzo-forte) dynamic. The piano accompaniment features rapid sixteenth-note passages and chords. A *poco rit.* (poco ritardando) marking is present in the piano staff. A *mf* (mezzo-forte) marking is present in the piano staff. A *CRSC.* (Crescendo) marking is present in the piano staff.

B

Spi-rit of slum-brous things, — what-e'er thou art, Who

Spi-rit of slumbrous things, what-e'er thou art, Who

Spi-rit of slum-brous things, what-e'er thou art, Who

Spi - rit of slum-brous things, what-e'er thou art, Who

B

dream-est smi-ling, with bright pi - nions furred! Deep, deep,—

dream - est smi-ling, with bright pi - nions furred! Deep, deep,—

dream-est smi-ling, with bright pi - nions furred! Deep, deep,—

dream-est smi - ling, with pi - nions furred! Deep, deep,—

— beyond the noise of street and mart, In for est spaces, or in

— beyond the noise of street and mart, — In for-est spaces,

— beyond the noise of street and mart, In for - - est spaces, or in

— beyond the noise of street and mart, In for-est spaces,

cresc.

pas-tures wide, — Where the hot noon-day weaves a

or in pas-tures wide, — Where the hot noon - day

pas - - tures wide, Where the hot noon-day weaves —

or in pas - - tures wide, Where — the hot

cresc. *dim.*

breath - - less spell A - long the un - fre - quen - ted

weaves a breath-less spell A - long the un - - fre -

a breath-less spell A - long the un - fre - quen - ted

noon - day weaves a breath-less spell A - long the un - fre -

dim.

ri - ver-side, A-mid the cool smell of the weed - y

- quented ri - ver-side, A-mid the cool smell of the weed - y

ri - - ver-side, A-mid the cool smell of the weed - y

- quen - ted ri - ver-side, A-mid the cool smell of the weed - y

C *p* *poco cresc.*

stream, Of sight and scent

stream, Of sight and scent

stream, Of sight and scent

stream, Of sight and scent

— thou dream-est well — But Mu - sic, Mu -

— thou dream-est well — But Mu - sic, but

— thou dream-est well — But Mu-sic, —

— thou dream-est well — But Mu - sic, but

allargando

dim. *p*

- - - sic is thine ear-li-est and thy lat - - est Dream!

dim. *p*

Mu - - sic is thine ear-li-est and thy lat - - est Dream!

ff *f* *p*

Mu - - sic is thine ear-li-est and thy lat-est Dream!

allargando

Mu - sic is thine ear - - li - est and thy lat - - est Dream!

dim. *p* *cresc.*

cresc.

D Contralto Solo.

o far - - off

p

p

Allegretto.

1st Soprano.

2nd Soprano.

Contralto.

Time!

Tenor.

Ere sound was tamed by gra - cious

Bass.

Allegretto.

p

p

Faint fugue of wakening birds at matin prime_

mastery,

E

mf *>* Bass of the

mf *>* Bass of the

P Or mid-day boom - ing of the la - - den bee,

P Or mid-day boom - - ing of the la - - den bee,

f **E**

P or, hard - ly heard, — The crawl - -

plung - ing stream, —

plung - ing stream, —

P or, hard - ly heard, The

- ing, crawl - - - ing

crawl - - ing, crawl - - - ing

p

sea's mo - no-to-nous un - der - tone,

p Or wind-y—

p Or wind - y

sea's mo - no-to-nous un - der - tone,

dim. *p*

low-ing of the forest herd,

low-ing of the forest herd,

dim.

Soprano. *p*

Thin pipe of dancing flies — at shut of day,

Bass. *p*

Thin pipe of danc - ing flies at shut of day,

Contralto. *p*

Winds in wild plac-es making moan,

Tenor. *p*

Winds in wild plac-es making moan,

pp

dim.

1st Soprano. **F** *mf* *p*

2nd Soprano. *mf* *p*

Contralto. *mf* *p*

Tenor. *mf* *p*

Bass. *mf* *p*

These were the songs of earth, in

These were the songs of earth, in

These were the songs of earth, in

These were the songs of earth, in

These were the songs of earth, in

These were the songs of earth, in

pp

rit.

art - - - less dis - ar - ray.

art - - - less dis - ar - ray.

rit.

art - - - less dis - ar - ray.

in art - - - less dis - ar - ray.

rit.

art - - - less dis - ar - ray.

pp

pp

silent.

Moderato. (with solemnity and dignity.)

mf *CRSC.*

CHORUS.

Soprano. *mf*

Alto. *mf*

Tenor. *mf*

Bass. *mf*

f *dim.*

march of years! The simple days are

march of years! The simple days are

march of years! The simple days are

march of years! The simple days are

CRSC. *p*

cresc. *mf* *ff*

dead, the rich tides roll,

cresc. *mf* *ff*

dead, the rich tides roll,

cresc. *mf* *ff*

dead, the rich tides roll,

cresc. *mf* *ff*

dead, the rich tides roll,

H *f* *p*

And we, the in - he - ri-tors of toil and tears,

f *p*

And we, the in - he - ri-tors of toil and tears,

f *p*

And we, the in - he - ri-tors of toil and tears,

f *p*

And we, the in - he - ri-tors of toil and tears,

H *mf* *p*

p Ut-ter the am - pler message of the soul.

p Ut-ter the am - pler message of the soul.

p Ut-ter the am - pler message of the soul.

p Ut-ter the am - pler message of the soul.

p How clear the sub - tle proem! *p* Mur - - muring

p How clear the sub - tle proem! *p* Mur - - muring

p How clear the sub - tle proem! *p* Mur - - muring

p How clear the subtle proem! *p* Mur - muring

dim.

sweet The soft wood whispers; on the
 sweet The soft wood whispers; on the
 sweet The soft wood whispers, whispers; on the
 sweet The soft wood whispers, whispers; on the

p *mf cresc.* *pp* *mf cresc.*
poco cresc. *cresc. molto*

si - lence leap The shivering strings, with
 si - lence leap The shivering strings, with
 si - lence leap The shiv - ering strings, with
 si - lence leap The shivering strings, with

p *mf cresc.* *pp* *mf cresc.*
poco cresc. *cresc. molto*

mo - tion fairy fleet, Soul-shattering trum - pets, *ff*

mo - tion fairy fleet, Soul-shattering trum - pets, *ff*

mo - tion fairy fleet, Soul-shattering trum - pets, *ff*

mo - tion fairy fleet, Soul-shattering trum - pets, *ff*

cresc. molto *ff*

trum - pets, trum - pets, lending fire and

trum - pets, trum - pets, lending fire and

trum - pets, trum - pets, lending fire and

trum - pets, trum - pets, lending fire and

ff

glow

glow

glow

glow

K *ff*

The mighty or - gan wakes from sleep, And rolls his thun-

ff

The mighty or - gan wakes from sleep, And rolls his thun-

ff

The mighty or - gan wakes from sleep, And rolls his

ff

The mighty or - gan wakes from sleep, And rolls his

K *ff*

— d'rous di - a - pa - sons, loud and
— d'rous di - a - pa - sons, loud and
thund'rous di - a - pa - sons, loud and
thund'rous di - a - pa - sons, loud and

The first system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "d'rous di - a - pa - sons, loud and" for the first two parts and "thund'rous di - a - pa - sons, loud and" for the last two. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

low.
low.
low.
low.

The second system continues the vocal and piano parts. The vocal parts are marked "low." and feature a sustained, low-pitched melody. The piano accompaniment continues with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

The third system continues the vocal and piano parts. The vocal parts are marked "low." and feature a sustained, low-pitched melody. The piano accompaniment continues with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.



ff Behold us, behold

ff Behold us, behold

ff Behold us, behold

ff Be-hold us, behold

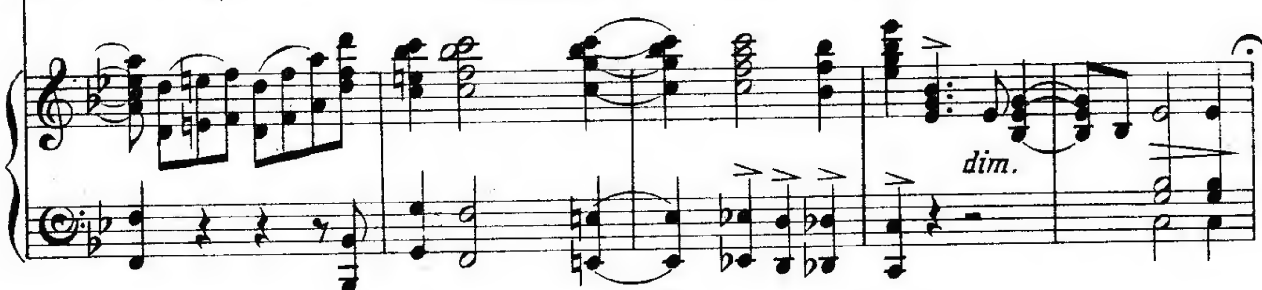


f us, behold us met!

f us, be - hold us met!

f us, behold us met!

f us, be - hold us met!



C H O R U S.

mf In

Moderato.

mf

no light fan - cy, no in - glo - rious mirth, But strong to la - bour,

no light fan - cy, no in - glo - rious mirth, But strong to la - bour,

no light fan - cy, no in - glo - rious mirth, But strong to la - bour,

no light fan - cy, no in - glo - rious mirth, But strong to la - bour,

mf

striv - ing well to set The crown of song, the crown of song -

striv - ing well to set The crown of song, the crown of song

striv - ing well to set The crown of song, the crown of

striv - ing well to set The crown of song, the crown of song up -

Cresc.

up-on the brows of earth.

up-on the brows of earth.

song up-on the brows of earth.

- on the brows of earth.

M

Poco più animato.
Soprano Solo.

23

mf *CRESC.*

Mu - sic, be this thy tem - ple hour - ly

Poco più animato.

p

blest,

p

Mu - sic, be this thy tem - ple hour - ly

Mu - sic, be this thy tem - ple hour - ly

Mu - sic, be this thy tem - ple hour - ly

Mu - sic, be this thy tem - ple hour - ly

allargando

Of sweet and se-rious law the a -

blest, Of sweet and se-rious law the a -

blest, Of sweet and se-rious law the a -

blest, *dolce* Of sweet and se-rious law the a -

blest, *dolce* Of sweet and se-rious law the a -

- bi - ding place; Bid us be pa - tient!

- bi - ding place; Bid us be pa - tient!

- bi - ding place; Bid us be pa - tient!

- bi - ding place; Bid us be pa - tient!

- bi - ding place; Bid us be pa - tient!

poco cresc. *mf dolce*

Bid us love the best! Climb, soft - ly climb, — to sum -

p cresc. *mf*

Bid us love the best! Climb, soft - ly climb, to

p cresc.

Bid us love the best! Climb, soft - ly climb, to

p cresc.

Bid us love the best! Climb, soft - ly climb,

Bid us love the best! Climb, soft - ly climb, to

mf cresc.

- mits still un - trod. Spi - rit of

sum - mits still un - trod. Spi - rit

sum - mits still un - trod. Spi - rit of

to sum-mits still un - trod. Spi - rit of

sum - mits still un - trod. Spi - rit

p

sweet - - ness, spi - - rit of grace,
 of sweet-ness, spi - - rit of grace,
 sweet - - - ness, spi - - rit of grace,
 sweet - - - ness, spi - - rit of grace, _____
 of sweet-ness, spi - - rit of grace,

[illegible]

soul, *p* soft e-cho, soft
 soft e-cho, soft e-cho
 of the soul, soft e-cho, soft
 of the soul, soft e-cho, soft
 soft e - - cho of the

P e-cho of the Mind of God,
 of the Mind of God,
 e-cho of the Mind of God,
 e-cho of the Mind of God,
 Mind, the Mind of God,

P *allargando*
cresc.

p *cresc.* *rit.*

soft e - - cho of the mind of

p *cresc.*

soft echo, soft e-cho of the mind of

p *cresc.*

soft echo, soft e-cho soft e-cho of the mind of

cresc.

soft echo, soft echo of the mind, the mind of

cresc.

soft e-cho of the mind, the mind of

cresc. *poco a poco cresc. e rit.*

Tempo
f

God!

f

God!

f

God!

f

God!

f

God!

Tempo
f

cresc. molto

rit.